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THE ABBEY & PALACE OF
HOLYROODHOUSE

Official Guide

Price One Shilling

ADMISSION FEES

HISTORICAL AND STATE APARTMENTS.—Adults 1/-, children 6d.

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Tea Room—

The Tea Room at the Abbey Strand (at Holyroodhouse main gate) is open during the Summer months.

THE
ABBAY AND PALACE
OF HOLYROODHOUSE
EDINBURGH

BY

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Legend

IN a show case in the Picture Gallery of the Palace of Holyroodhouse is to be seen a manuscript in book form, called the Holyrood Ordinale. It was written about 1450 for use in the chapter house of that old time Abbey, and is one of the most noteworthy liturgical relics known to exist of a mediæval Scottish religious house. In this volume appears the legend associated with the miraculous foundation of the monastery, and also the story of a miracle connected with the building of the Abbey. The substance of the former is as follows. In 1128 David I, King of Scots, was residing at the Castle of Edinburgh and on the 14th September, after attending mass on the feast of the Exaltation of the Holy Cross, he was inveigled by his courtiers to go hunting, and this against the wish of Alwin, an English Austin Canon, who was the King's Secretary and Confessor. The course lay eastward of the town through the valley of Abergate—now the Canongate. When near the north side of Salisbury Crag a stag turned on the King and threw him from his horse and wounded him in the thigh. In self defence the King attempted to grasp the stag's horns, taking hold of a crucifix which suddenly appeared set between the antlers of that animal. This emblem of Christ remained in the King's grasp, the stag making off towards the spring of water from which it had first appeared. That night David in a dream heard a voice calling his name three times, adding "make a house for Canons devoted to the Cross." The spring was thereafter called the spring of the Crucifix, and near it the King erected the monastery of the Holy Rood and caused Alwin to be the first Abbot thereof.

This legend of Holyrood has been borrowed from that of St. Hubert, Bishop of Liège (A.D. 727), who participated in a similar episode with a stag in the forest of the Ardennes. St. Hubert's legend was taken from an earlier story of the same nature, associated with St. Eustache (2nd century) who was the first Patron Saint of hunting men. To-day the memory of the Scottish legend is kept alive in the display of a stag's head bearing a cross which is to be seen on the gable top of the Canongate Kirk, built in 1688, and on the burgh arms carved on the Burgh Cross, and also on the Tolbooth of the Canongate (1591), which all stand close to each other. It is of additional interest to note that a prancing stag with the cross on its head appears as an incidental note on the official seals of the late Abbots of Holyrood.

Miracle

The miracle relating to the building of the Abbey is recorded as follows; during the enlargement of the Abbey Kirk a joiner, working on the roof, fell to the ground and appeared dead. Alwyn, the Abbot, had the body laid in front of the High Altar. Next morning the King visited the Abbey and knelt and prayed beside the joiner. He then ordered the Mass of the Holy Cross to be sung, and on uncovering the craftsman's face found him to be alive; after due attention this man recovered.

Abbey Founded 1128

Thus it was that, in 1128, David I, King of Scots, founded the Augustinian Abbey of Holyrood and established therein Canons Regular from the Priory of St. Andrews in Fife. The site lay within a forest setting of hill, crag, lochs, brags, marsh, lochans and close to a running stream. The buildings erected conformed to the set monastic plan, with the main group consisting of an abbey kirk and the necessary domestic quarters so arranged as to enclose a cloister and garth on the south side of the church. The guest house, infirmary, abbot's house and other detached buildings along with offices and yards completed the arrangement. This communal grouping of buildings was enclosed within a mantel or precinct wall, in which were a number of gateways or ports. The principal entrance or abbey pend faced the west, and between it and the abbey kirk was the common court of the monastery. From this gatehouse a roadway ascended in a direct line to the eastern port of the town of Edinburgh, later known as the Netherbow Port, and along it passed the canons of Holyrood as they went to and from the Kirk of St. Mary within the Castle on the rock, where had been their first foundation. Since early times this road has been called the Canons'gait (Canongate), gait being the Scots word for a road or way. People attracted by the amenity of the abbey built dwellings along the route, and David I by his Great Charter to Holyrood granted to the Canons the right to have their own burgh between their abbey and the King's own royal Burgh of Edinburgh. This became known as the burgh of the Canongate which became extinct in 1856.

The Early Palace

The guest house stood immediately to the west of the main abbey buildings and was entered from the common court. Kings of Scots made their lodgings in this building, and it became the nucleus of what in time became a royal residence of considerable size, and in much later times the existing Palace of Holyroodhouse.

At the close of the 15th century royal building developments became more apparent. Between the years 1498 and 1501 King James

IV, who was making Edinburgh the definite capital of Scotland, commenced to erect the existing north-west tower, which took the form of a freestanding rectangular building 4 storeys high, with engaged rounds set at all its corners, of which those to the east contained stairways. The tower-head when finished had a gabled roof rising within a crenellated parapet for defence, and at the base the walls were pierced with embrasures. After the disastrous battle of Flodden, where the King was slain, the work of palace building proceeded during the minority of his son and successor, King James V. This gave the royal residence an important architectural façade facing the west, in the centre of which was the main entrance flanked by engaged rounds containing large windows. Near each end of the elevation was a large bay window, and the walls of this long front were pierced with a balanced arrangement of fenestration. The great tower and the long façade presented a gay display of metal finials and weather vanes pointing up from the turret tops, while the roof ridge was adorned with a cresting of crowned thistles. The great arms of the King of Scots, carved in stone and tinctured, was boused over the entrance and two panels of royal arms were also displayed on the walls of the James IV tower.

The design for the palace was never completed, as it had been the King's intention to build at the south end a tower to correspond to that at the north. King Charles I contemplated this idea, but it was left to his son King Charles II to fulfil the happy inspiration visualized by his great-great-grandfather and thus give to Holyroodhouse the individual and characteristic note which it now possesses owing to the feature of these two flanking towers. The façade built by James V suffered in 1544. It was interfered with during the Commonwealth, after the partial burning of the palace in November 1650, rectified later, and subsequently demolished in 1676, in the final stage of the building of the palace for King Charles II.

King James V also built a new outer gateway (taken down in 1755) on the site of the former abbey pend. The remaining evidence of this construction is to be seen in the form of the outline of vaulting on the old wall before the visitor enters the outer court of the palace from the Canongate. Over the outer gateway of this fore-entry was set a panel bearing the royal arms, and this carved stone is now kept within the ruin of the Abbey Kirk.

Holyroodhouse in the time of Mary, Queen of Scots, covered an area greater in extent than the existing building. Behind the façade built by King James V was a large inner court or close surrounded by buildings, to the south of which was a smaller court called the back court, also enclosed by buildings, in which the respective Lord Chancellors and the Dukes of Hamilton, Hereditary Keepers of the

palace, since the reign of Charles II, had their lodgings. Consequent on the dissolution of the monastery, the domestic buildings formerly occupied by the Canons Regular were incorporated in the palace and reorganised to suit their new life. The range of buildings between the inner and the back courts contained the chapel of Holyroodhouse, which became the Chapel Royal in the reign of King James VI after he had transferred that institution and its song-school from the Castle of Stirling. There was also a smaller chapel for royal use.

The Palace, Holyroodhouse

When King Charles II built the existing palace, commencing operations in 1671, old buildings had to be cleared away to make room for the new. No doubt for sentimental considerations the James IV tower and the 16th century front of the palace were to have been retained, but for architectural reasons the latter structure was removed as a final and amended stage of the King's scheme. Part of the back court was left, and also some buildings in the near vicinity of the nave, which by that time was all that was left of the Abbey Kirk and served as the parish kirk of the Canongate. In the course of time these homely buildings also disappeared, the last of them being taken down in the early part of the 19th century.

In England the classic Renaissance of the Stuart period had become more definitely Italianate through the genius of Inigo Jones (A.D. 1573-1652) an architect who had visited Italy and studied the works of the famous Andrea Palladio (A.D. 1518-1580). Inigo Jones had prepared for King Charles I a design in this particular style for a great palace at Whitehall. This Palladian classic presented the Orders of Architecture in their correct proportions; the elevations became systematised, as also the arrangement of superimposed colonnades. So strong was the appreciation at the Court of St. James for the purer classic, that Sir William Bruce of Balcaskie, the architect for Holyroodhouse, took his guidance from that source, and thus gave Scotland the first major example of the classic in this form, where Roman Doric, Ionic and Corinthian orders are displayed with elegance and precision. The King's desires and criticism were conveyed to Bruce through the Earl of Lauderdale who had himself a personal interest in the art of architecture.

The builder of the palace was Robert Mylne, the King's Master Mason, one of a family who for generations had held that official position. His "signature" is the one seen incised on the wall at the north-west corner of the courtyard arcading, viz: FVN . BE . RO MYLNE . MM . 1 IUL . 1671. Mylne built the north quarter of the palace first, then the east, then the south with its tower and finally the front.

In retaining the mediæval tower it was found necessary to relate its floor levels with those determined for the new palace. Part of the stone vaulting in the ground floor was removed and the two upper floors reset at higher levels than they were in the time of Mary, Queen of Scots. To suit this new arrangement the windows had to be altered to conform with those of the new design by upraising the sills and lintels and adding additional height to the daylight of the windows. The old window defences of iron stanchions and grills were done away with, as also the leaded lights with underlying oaken shutters. The window furnishings then adopted were iron casements containing leaded lights, but these were later replaced by wooden sash-and-case astragled windows which became the vogue in the early years of the 18th century.

Within the tower, doorways and fireplaces were raised to conform with the new floor levels and the stone steps of the staircases were altered to suit. The rooms were wainscotted in the classic Renaissance manner, and the first floor given ornamented plaster ceilings in this style. Fortunately the two 16th century coffered oak ceilings decorated with heraldic, and royal initials were retained on the second floor.

French influence which flavoured Scottish architecture is to be seen in the design of the exterior of the old tower which bears in this respect a resemblance to the former gatehouse tower at the Castle of Stirling, and that at the royal house of Falkland in Fife, erected in the same building period. The two coat-of-arms, set in original housings, are modern. The one to the south represents the arms of King James V and is a reproduction of the achievement of that King which formerly adorned the gatehouse taken down in 1775. The other is a modern rendering of the coat-of-arms of his Queen, Mary of Guise, the mother of Mary, Queen of Scots. It will be noted that the old ashlar masonry of this building is pitted in places by bullet marks, and that the bat-holes for the iron grilles are to be seen in the stonework of the windows. The parapet on the corbelling of the tower-head is crenellated, and the projecting stones are the spouts for casting off the rainwater from the roofs and wall-walks.

The Entrance

The entrance façade with its part platform roof and continuous balustrade was the last stage of the work carried out by Sir William Bruce. The doorway of the palace entry is emphasized by columns of the Roman Doric order, and above are the great arms of the King of Scots. With the motto "IN DEPRESS" above the crest, and at the base NEMO ME IMPUNE LACESSET, the motto of the most Noble Order of the Thistle, the collar and Andrew jewel of this Order is shown surrounding the shield which bears the lion rampant within the

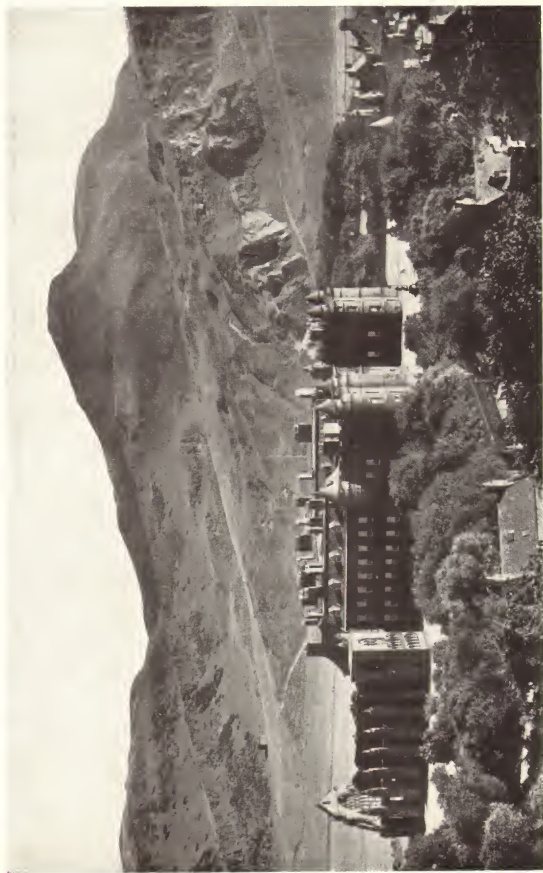
double treasure flory counter-flory. The entablature presents carved metopes or square panels representing the cypher of King Charles II; the Crown, the Sceptre and the Sword of State known as "the Honours of Scotland," the Crowned Thistle, and at the extreme ends the Crowned Cross of St. Andrew, Patron Saint of Scotland. Reclining on the broken pediment of dolphinesque design are figures of two young women each bearing a wreath, and over all rises a cupola surmounted by a Royal Crown. The date on the cupola clock face is 1680.

The Inner Court

The inner court or quadrangle is reminiscent of an Italian palace with its arcaded loggia and superimposed orders in the traditional arrangement of Doric, Ionic and Corinthian fluted pilasters. In the small square panels of the entablature of the Doric order, framing the arcade, are carved notes, representing the Crowned Thistles and "the Honours of Scotland." The principal elevation faces the entrance, and presents a central feature emphasized by a slight projection in the line of the building. This carries a pediment which contains the Royal Arms of Great Britain with the Scottish quartering set on a cartouche with the thistle and the rose, and flanked by the crowned initials of Charles II. The area of the courtyard, now a green carpet of grass, was originally paved with causey-setts.

The Picture Gallery

After entering the palace, the doorway to what are now known as "the Historical Apartments" will be found near the north-west corner of the loggia. It leads to a stairway topped with a railing of wrought iron designed in a panel arrangement of Royal Cyphers overlaid with Crowned Thistles. From the platform, at the head of the stair, a doorway leads to "the Picture Gallery," which derives its present name from the framed portraits of one hundred and eleven Scottish Kings, arranged in a panel treatment on a hoarded background of Baltic timber. These representations of the rulers of the "Ancient Kingdom" are in accordance with "a long pedigree" not wholly established by fact, but of sufficient antiquity to claim their preservation against attacks by the purists in history or art. The first in order is Fergus, whom early historians claimed to be the founder of the Scots monarchy *circa* 330 A.D. The last is James VII, King of Scots and II of England, who resided in the palace when Duke of York. This curious collection was produced under contract with Jacob de Wet, a Dutch painter, who received a fee at the rate of £120 per annum from his royal patron, King Charles II. De Wet was given the use of certain old portraits and based some of his productions on these models.



VIEW OF HOLYROODHOUSE FROM THE NORTH-WEST



SERAPHIM CARVINGS, WEST PORTAL OF ABBEY KIRK (NOTE THE OAK LINTEL INSERTED BY CHARLES I)

The fireplaces, with their marble surrounds imported from London at the time of the building, are introduced as Ionic notes in the mural design and the ornamental plaster frieze, which has been stamped in sections from wooden moulds was set up by English plasterers who were sent to Scotland to work at the palace. Originally the woodwork of this gallery was painted an apple green, but for a very long time it has been grained a dark brown as at present. King James VII, when Duke of York, heard mass celebrated at the eastern end of the great chamber which served as a temporary chapel. Later in 1745, it was the scene of the grand hall, assemblies, entertainments and levees given by Prince Charles Edward when he made his ancestral residence his temporary home. Since the Union of Parliaments in 1707 the picture gallery has been the place of assembly for the election of Scottish representative Peers and here also the Lord High Commissioner to the General Assembly of the Kirk of Scotland holds his annual banquets. It is now also used on state occasions by Royalty.

Duchess of Hamilton's Drawing Room

Before entering the apartments of the James IV tower the visitor passes through a chamber known as "the Duchess of Hamilton's Drawing Room" (the Dukes of Hamilton having been the Hereditary Keepers of this Royal Palace since the reign of King Charles I and having lodgings in the north quarter). The principal feature of this room is the plaster ceiling ornamented with a moulded ring enriched with fruit, flowers and foliage, and oval panels containing the Crowned Cypher of King Charles II. The fireplace and wainscot are of this particular period, and the fireplace has blue Delft tiles set within marble jambs.

James IV Tower First Floor. "Historic Apartments"

Passing through a doorway in the north wall, the visitor enters a chamber in the older part of the palace, now designated "Lord Darnley's Rooms." Here again the wall coverings of wood, the fireplaces of marble and Dutch tiles and the plaster work are of the Charles II period. The outer room, a so-called "Audience Chamber," was an "Ante Chamber" and the inner chamber to the west was a bedroom. Previous to the introduction of the wood floor in 1670, the earlier one, at a lower level, was of stone, set on the vault tops of the underlying chambers. The ceilings of these rooms were originally of timber like that in the rooms above.

There are small rooms in each of the corner rounds of the inner chamber, and the one to the south has earned the name of "Lord Darnley's Dressing Room" while that to the north, which is tapestry hung, gives entrance to a mural stairway connecting the ground floor

with all the overlying storeys. It was up this stair no doubt that some of those who assassinated Rizzio passed when they invaded the Queen's privacy and dragged from the supper table the victim of their displeasure. It is likely, however, that the principal conspirators ascended the turnpike formerly situated at the south-east corner of the tower, a stairway which connected the King's state apartments in the old west quarter with those of the tower.

The bed with its lofty testor, high back and long curtains, all of rich fabrics, like the better example in the room above, was one of the furnishings installed during the occupancy of the palace by the last of the Stuart Kings. These beds are good examples of their particular style and period; they also have a claim to historic interest.

Second Floor. "Historic Apartments"

There are corresponding apartments on the second floor approached by ascending a turnpike stair at the north-east corner of the outer chamber of "Lord Darnley's Rooms." The construction of this stair tower is of particular interest as it provided, from the second floor upwards, both a main stair and a mural stair. The entrance to the latter can be seen in juxtaposition to the doorway leading to the main flight of steps. This unusual arrangement is a primitive example of the double staircase, like the one at the Chateau de Chambord in Touraine on the Loire (A.D. 1536) which is world famous.

Both the rooms on the second floor are associated with the life of Mary, Queen of Scots. They have been subject to the renovating treatment of the Charles II period, and the only features contained therein that are contemporaneous with that ill-fated Scottish Queen are the coffered ceilings of oak, and the mural decoration on the old plaster now exposed to view over the fireplace. This depicts part of a frieze in monochrome of early Renaissance character, tempered with French influence, showing carved sprays of flower and leaf—a cornucopia and a voluted vase filled with fruit and flowers. The coffered ceilings also proclaim the Italianate influence conveyed to Scotland from the Court of France. That of the outer room, designated "Queen Mary's Audience Chamber," is embellished with an interesting display of heraldic achievements representing the arms of James V, King of Scots, his Queen, Mary of Guise, Mary Queen of Scots, her first husband the Dauphin of France, and his father, Henry II, King of France. All are set within the carved medallion frames. Other such panels contain the crowned initials "J.R." and "M.R." for James V and his Queen. It seems possible that this ceiling was introduced in the regency period of Mary, Queen of Scots, and it is evident from its present arrangement, and the painted substitutes for some missing carvings, that the original setting was altered and amended

in the time of King Charles I. In the little oratory recess in the east wall the ceiling panel presents the Cross of St. Andrew encircled by a Royal Crown, a motif which appears on Scots coinage of that time. In Queen Mary's time a window in this recess, set at a slightly lower level, looked directly down on the west entrance of the Abbey Kirk.

The ceiling in the inner chamber, called Queen Mary's bedroom, shows the same architectural influence. The recurring initials "I.R." and "M.R." are those of James V and his Queen. The painted features on the ceiling were introduced in the time of King Charles I, but the mural painting recently exposed on the east wall is like that in the outer chamber. The small doorway in the north wall gives the connection with the mural stair already mentioned, and the adjoining small room in the north-west tower is traditionally associated with that historic supper party on the evening of Saturday, 9th March, 1566, when Rizzio was dragged from the Queen's presence.

There are certain indications on the stonework of the windows which suggest that the tower was partially destroyed by fire, presumably in 1544, and that consequent on this the rooms were renovated for Queen Mary's personal use. Unfortunately their true historic atmosphere has been absorbed by the alterations and the architectural intrusions of the Charles II period.

[Certain other historic apartments which are only occasionally open to the public, are described on pp. 19 and 20].

THE ABBEY KIRK

Chapel Royal

The entrance for the public to what is labelled "the Chapel Royal" is at the north-east corner of the courtyard loggia.

All that remains of the former glory of the "fair Abbey of Holyrood" is reflected in its ruined nave. The transepts with their chapels and the quire and presbytery were cast down about 1569 by order of the General Assembly of the Reformed Kirk, and the vaulted lofty ceiling of the nave fell in 1768 destroying in its collapse the main arcading on the north side and the north aisle. Before the demolition of the eastern end of the Abbey Kirk the building had suffered previously during the English raids under Somerset in 1547 when the roofs were stripped of their lead coverings, which had been restored by Abbot Bellenden after Hertford's desecration of the Abbey in 1544. When the quire and transepts were demolished, the nave was repaired and furnished to suit the needs of the parish of the Canonsgate. King Charles I, imbued with zeal for Episcopacy, improved the internal appearance of this truncated structure, and introduced a great eastern

window within the western arch of the crossing and covered the vaulted ceiling with a low pitched heavy roof of stone, which, unfortunately, owing to its weight, brought about the final disaster and ruin of the nave. It is since the removal of the fallen masonry that the building assumed its present appearance and the consolidation of the remaining walls and features has been ensured by the work carried out by the Ancient Monuments Division of the Ministry of Works.



SEAL OF THE MONASTERY OF HOLYROOD

A.D. 1141

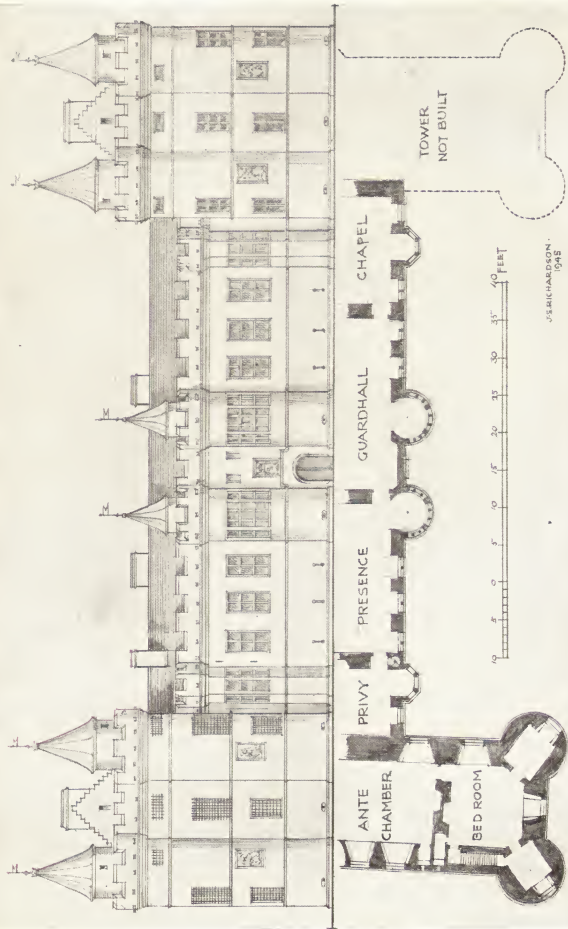
Architecturally the Abbey Kirk represents the first pointed style of the Gothic period, and indicates various chapters in the history of this 13th century style, including the transition stage between the Norman and the Gothic. To picture the interior as it appeared in Pre-Reformation times, one has to imagine an aisled building of considerable length, interrupted by pronounced transepts and their eastern chapels, the body of the edifice being capped by a lofty vault of rib-and-panel construction, carried on the walls of the main arcading and those of the transepts. Punctuating each bay of the design rose the piers, with their closely clustered column effect, from which ascended upwards long triple shafts, to add extra support to the springing of the vaults. The vertical outlines, the clustered shafts of the triforium arcading and others that emphasized the ingoies of the clerestory lancet windows would carry the eye instinctively upwards to the shadowy recesses of the vaulting, in whose lateral arched framework nestled the acutely pointed windows of the



WEST FAÇADE OF ABBEY KIRK



PORTRAIT OF MARY QUEEN OF SCOTS (ATTRIBUTED TO CLOVET)
By permission of M. le Conservateur du Cabinet des Estampes, Bibliothèque Nationale, Paris.



AN ARCHITECTURAL RECONSTRUCTION BY THE AUTHOR, SHOWING THE TOWERS AND FOREFRONT OF THE PALACE AS INTENDED BY JAMES IV



THE KING'S PRESENCE CHAMBER
(THE APARTMENT IS NOW IN USE AS A STATE ROOM)



THE PLASTER CEILING OF FRETWORK IN THE BEDROOM DESIGNED
FOR CHARLES II
(THE APARTMENT IS NOW IN USE AS A STATE ROOM)

clerestory. These glazed windows along with all the others in the building, especially those at the distant eastern end, would shed inwards their silvery and jewelled daylight, the sympathetic rays of which would play on the lime-washed and painted walls, and bring into harmony in shade and shadow the carver's art, represented by the foliaceous compositions of the caps and other sculptural notes throughout the building, and also the mouldings, so deftly hewn by the stone masons with complete knowledge and understanding of the material at their command. The vaulted aisles gave rest to the weary, for stone benching under arcading extended along the length of their walls from the one end of the church to the other.

Looking towards the east the vista was interrupted by a rood screen, over which was exhibited the rood, namely a representation of Our Lord on the Cross, supported on either side by St. Mary and St. John the Divine. Further eastward another screen was drawn across the church. This was the quire screen and behind this were the stalls for the Canons. Beyond the quire was the presbytery and sanctuary; here stood on a slightly elevated stance the High Altar adorned with its rich retable and apparels. Other altars there were, and many, each one of artistic beauty in itself. Screens of oak carved and painted, some with a cresting of prickets for candles, enclosed these altars which bore dedications to various apostles, saints and martyrs. Amongst the items in the Treasury of the High Altar in 1493 were a new Cross of pure gold, with 30 precious stones, having a piece of our Lord's Cross; an old silver Cross, with a piece of our Lord's Cross; a large silver Cross, with a foot weighing 180 ounces; a silver Cross for the Sacrament, with a silver chain; and a Cross of crystal. There were three Chalices, one of the purest gold, with a Paten weighing 46 ounces; the others were known as the Chalices of King Robert and King David.

In 1493 St. Katherine's Altar had for display a Tabernacle of ivory, a Reliquary which contained a bone of the Saint, a chalice and two vials of silver. A contemporary inventory contains amongst other treasures possessed by the Abbey "a silver arm of St. Augustine with a bone of the same."

The floor throughout the church was paved, and probably floored at the altars in patterns of glazed yellow, green and brown tiles, and over the burials within the building were grave slabs and raised tomb chests of appropriate designs. Some there were of marble and brass that claimed a Flemish origin, having been imported from the famous workshops in that country of superlative Gothic art. There were royal tombs of this order, disposed in the Sanctuary near the High Altar. Of all this glory of furnishing, only one example remains, not in Scotland but in England, at the Church of St. Stephen at

St. Albans. It is a Tournay eagle-lectern of 15th century type, which had been given to the Abbey of the Holyrood by Bishop Crichton of Dunkeld in 1522, to commemorate his abbacy at the monastery. The story is that this lectern was looted by Sir Richard Lee, when he carried off from Holyrood a magnificent brass font of Tournay workmanship which Abbot Robert Bellenden, 1484-1500, had presented to his Abbey Kirk and which Sir Richard Lee handed over to the church authorities at St. Albans Cathedral, from which it disappeared during the Puritan Commonwealth.

Building Sequence

The Abbey Kirk built by King David I was a cruciform aisleless building with round headed openings. The stonework was ashlar, sized on the surface and of cubical character; the mouldings and the enrichments being of simple Norman type. The present much larger, 13th century church was commenced and built by stages, while the Norman one continued in use, in whole or in part, until sufficient of the new building was completed, to accommodate a temporary sanctuary and quire. The building sequence of the 13th century church can be traced by certain differences in the architectural character of the various walls. In order of building the nave was constructed first and of this, the north wall of the aisle and the west wall with its flanking towers formed the initial stage of the programme. When these were completed, the nave of the Norman building was taken down except for one fragment, i.e., the east processional doorway, which provided one of the entrances from the cloister to the church. This doorway still exists as a Norman note in the 13th century work. The piers of the main body of the church were then set and the nave vaulted, roofed and completed for use by enclosing its eastern end with a temporary screen. The first stage of the operation was followed by a dismantling of what remained of the Norman edifice and the building of the transepts, quire and presbytery on a scale equal to the new nave.

The foundation remains, now exposed eastward of the ruin, afford the evidence as to the size and plan of this eastern part of the Abbey Kirk. If the north wall of the nave is compared with the south aisle, it will be noticed that there is a marked difference in the architectural character. The north wall exhibits a wall arcading of interlaced round arches rising from columns having carved caps of sub-Norman character, and the splays at the windows are somewhat flattened in appearance. These features are indications of the transitional period. On the south side the arcading is pointed and the enriched caps show the conventional leaflike character common to the Gothic first pointed period. The features of the western wall indicate a progressive tendency of design towards the pure Gothic work.

Four doorways provided entrances to the nave. There were two in the south wall connecting the church with the cloister, one in the north wall entered from the cemetery and renovated in the 15th century, and the great western portal which was the public entrance from the common court of the monastery. Above this doorway, and within the church, can be seen a gallery, formerly enclosed by an arcading screen, which provided a passage connecting the north and the south triforiums.

Externally, the quality of architecture was equally good, but in the 15th century the building was strengthened by substituting more massive buttresses along the lateral walls. These pronounced features, enhanced with niches for sculpture, spread flying buttresses towards the clerestory walls to stabilize the outward thrust of the main roof and vaulting, which apparently was rebuilt at that time. They were erected by Abbot Crauford, whose coat-of-arms in different renderings, is displayed many times on their masonry.

The main roof of the church was of high pitch and the western front was greatly enhanced by its two flanking towers, of which the northern one, now reduced in height, remains. These towers were capped with pointed spires. The ruin of this remarkable elevation is worthy of study, especially the deeply recessed portal with its good proportion and carefully disposed and executed enrichments of undercut foliated work, and the entwined bird-like and dragonsque carvings on the capital of the pillars flanking the entrance. The band of scaphim over the doorway which rests on an oaken beam, inserted in the time of King Charles I, is excellent work of its period.

All this early 13th century detail is of excellent quality and very suggestive of French masoncraft. Above the portal is an open gallery of two compartments, a form of ambo, from which the people standing in the common court could be addressed.

Each of these openings is screened by an arcading from which tall slender shafts are carried upwards into segmental arched heads cusped with large pendant fleur-de-lys. Other free-standing shafts, clustered in groups of three and two, rose to the pointed gable where were disposed a higher range of windows. Flanking this central feature of the façade, a double zone of blind arcading extends along the walls and was carried round two of the sides of each of the towers. Above this arcading the tower elevations presented two storeys of large window openings of marked character. The details and the carvings of the windows and the arcading are of bold quality and the ball enrichment gives a particular note to the design. Between the zones of arcading are round panels, each of which contains, in strong relief, the head of a King, Prelate or Courtier. These carvings unfortunately have been robbed of much of their interest by disfigurement. The two

heads nearest to the portal are however not original carvings, but replacements of the 16th century and in the style of the early classic Renaissance. The one nearest to the doorway, namely the head of a youth, is of particular artistic merit and suggests an achievement in portraiture. These late carvings seem to have been the work of some sculptor trained in France in the time of François premier.

The north doorway represents a phase of 15th century Gothic when the mouldings and the carved enrichments were not so emphasized as in the older work. It is one of the intrusions introduced by Abbot Crauford (1460-1483). The windows along the north wall are all of the transitional period and the basement courses assembled at the easternmost bay bespeak three different notes of Gothic treatment; that in the main wall is early 15th century work, that of the transept later 15th century and that of the buttress 15th century.

The foundations exposed are those of the quire, presbytery and transepts. It will be noticed that the transept arcading at the benches has a different character to that of the south aisle and indicates a later phase of first pointed Gothic. The screen with its doorway which spans the north aisle opening is of Abbot Crauford's time, and the great window in the east wall pertains to the "Laudian" Gothic of the 17th century. In the rough underlying masonry can be seen moulded stones, re-used material from the eastern end of the church.

In the early cap carvings there is an absence of the human head element, but this motif appears along with foliated leaf work on the cap of the respond where the south aisle meets the south transept, and a human mask is to be seen as an amusing isolated note high up on the remaining fragment of the wall of the south transept.

The Cloister

The evidence of the cloister north arcading is to be seen on the south side of the nave. The blocked doorway is all that remains of the first church; it is of Norman work. The orders of the round arched head present the chevron pattern, so popular in work of this period, and the billet enrichment adorns the label or outer ring. The caps of the recessed orders are of the cushion variety. Here the wall benching where the Canons sat during their day-time work is arranged in bays; it corresponds in character to that within the south aisle, and the carved caps exhibit that same fertility of imagination in composition as their corresponding companions within the church. The buttresses, like those on the north wall, are of Crauford's time. All trace of the cloistral buildings has disappeared, only a fragmentary indication of the octagonal chapter house remains.



THE PALACE FRONT FROM THE SOUTH WEST



COURTYARD ELEVATIONS DESIGNED BY SIR WILLIAM BRUCE,
ARCHITECT TO KING CHARLES II

Ritual and Historic Incidents

Having pictured the interior of the Abbey Kirk, an impression of its use is perhaps not out of place in such a handbook. By day and by night, assembled in the quire stalls, the Canons attended the routine services. After dark they entered the church from the dormitory by the night stair in the south transept and by day from the cloister. Special services, conducted with pomp and ceremony, brought together Royalty and the great people of the Church and State. David II was buried near the High Altar, and James II, King of Scots, who was born at Holyroodhouse, was crowned, married and buried in the Abbey Kirk. His successors, James III, James IV, James V. likewise were married there and Mary, Queen of Scots, was wedded to her second husband, Lord Darnley, within the building just four years before the demolition of its eastern end. Her later marriage to the Earl of Bothwell took place "in the Palace of Holyroodhouse, within the auld Chappell, be Adame, Bischope of Orkney, not with the mess, bot with preitching," that is to say that the marriage was conducted according to protestant rites within the older of the Palace Chapels. Divine services were not the only ceremonials held in the Abbey Kirk, where the parishioners had the use of the nave as their place of worship. Mystery plays were performed there, and on St. Nicholas Day the singing children kept their feast of the Boy Bishop which gave enjoyment to all children of the Canongate. From St. Nicholas eve, the 5th of December, the pantomime continued to the "Holy Innocents," 28th December. The boy chosen to play the bishop was attired in episcopal vestments and accompanied by some of the choristers, vested as his clergy, while others were disguised as imps and fairies—"devlatis and ruffiis." They processed throughout the Abbey Kirk, where they sang vespers and thereafter went from door to door in the Canongate singing, dancing and collecting money, the boy bishop giving his benediction to the people. During this annual interlude the actors were permitted to say Mass, and brought the mimicry to an end with a sermon preached by the St. Nicholas boy bishop.

In times of worship studied singing and music filled the lofty building with harmony and the plaintive intoning of dirges gave a contrasting note on solemn occasions. Now all has gone, and the human voice in laud and praise will never again echo within the ghostly walls, but there is still music, for the clear sweet notes of the merle can be heard when from some lofty pinnacle the blackbird sings his joyous song.

The Nave as a Parish Kirk

After the Reformation the nave was in use as the parish kirk of the

Canongate under Presbyterianism or Episcopacy according to the times. The final chapter of the life of this building ended with an attempt to restore within its mediæval walls the original form of worship, that of Holy Kirk; for when James VII and II, throwing off all mask of his purpose, established a College of Jesuits within Holyroodhouse and had a printing press set up for their special needs, he conceived the idea of making use of the ancient edifice as a chapel of the most Noble Order of the Thistle which he revived in 1687. Consequently he disposed of the parish control, and had the congregation transferred to a new kirk in the Canongate, which still serves its purpose. Altars for Roman ritual were set up in the old nave, and stalls were furnished for the Knights of the Thistle. All was ready by the 1st of May, 1688, but the tide of events was turning against the King. As soon as William of Orange was known to have landed at Torbay on the 5th November, the enraged Edinburgh populace descended on the Palace accompanied by Heralds, Magistrates, the City Guard and the trained bands, and after overcoming the company of musketeers under the command of Captain Wallace who had been posted to defend the Palace, forced an entrance into the Royal apartments and tore out all the furnishings and ornaments of the King's Private Chapel and then broke into the Kirk and harried the interior—even to breaking into the Royal burial vault and casting out the bones of Kings and Princes. In the outer court a great fire was kept burning which consumed service books, images, and every tangible symbol of the hated religion. The altar vessels and the monstrance, however, were saved and are now in the care of the Scottish Hierarchy of the Roman Catholic Church.

[*Note*.—These apartments are usually open to the public].

Royal Burial Vault

A post Reformation vault occupying the east end of the south aisle of the nave contains the earthly remains of the following Kings of Scots and their Queens, David II, James II and his Queen, Mary of Gueldres, James V, his first wife, the delicate Magdalene of France, and Henry, Lord Darnley, consort of Mary, Queen of Scots. These remains were collected from their respective lairs when the individual monuments were destroyed at the time of the Reformation. Within the tower is a large marble monument of classic Renaissance erected in 1639 to Robert Douglas, Viscount Belhaven. The effigy of this nobleman in robes is shown in a reclining position, and is the work of a sculptor named John Schurman.

PALACE OF HOLYROODHOUSE

State Apartments

In the original scheme planned by Sir William Bruce for the first floor, there were to have been more state apartments than those finally determined by King Charles II. The old tradition was adhered to of providing a set separate suite of rooms and private stairways for the King and the Queen. Each suite consisted of a guard hall, a presence chamber, a bedroom, dressing room and closets, and they were so planned as to bring the bedrooms in close proximity. The King selected the eastern quarter for his apartments, as he particularly desired the outlook to be towards a privy garden which he had made on the site of the cloister of the demolished abbey. The Queen's rooms, except for the bedroom, lay in the southern range of the Palace. The private chapel was to have been on the ground floor of the south-west tower, but the King would not sanction this arrangement. He desired that the chapel should be at the eastern end of the long gallery, the western end of which was to be the King's guard hall. This selection of position was due to two reasons, namely that the King desired that his private family prayers should be said near his presence chamber and that the chapel should be close to the Abbey Kirk. The Council chamber was installed in the south-west tower and a great cellar constructed under it. The ceremonial approach to the principal floor was by the grand staircase with its broad stone steps and stone balustrade, the entrance being through a doorway on the south side of the loggia and close to the entry to the Palace courtyard.

As the building was gradually nearing completion, the work was delayed owing to the uncertainty of the times and the difficulty of raising money. Thus when the Stuart dynasty came abruptly to an end, the south and west quarters of the Palace were unfinished. This accounts for much of the oak panelling and plaster work being modern, but fortunately in sympathy of design it is in accord with the original work. This careful treatment reflects the interest shown in past years by the Royal family in their Palace since it has once more become their home in the capital city of their ancient Kingdom of Scotland.

A Dutch wood carver, Jan Vansantvoort, was employed to carve the enrichments at the mantelpieces and doorways, and the Dutch painter de Wet, who had been given the work of producing the Royal portraits in the long gallery, was also employed in producing overmantel and ceiling paintings in the King's suite. He was also responsible for drawing out the full sized details for the mason carvers of the royal coats-of-arms and other stone enrichments. The extremely ornate plaster work specified in the contemporary building accounts

as "fret work" were set up by the two English plasterers who worked in partnership, namely John Houlbert and George Dunserfield.

The tapestries, which are all of Renaissance character, are from the looms of Flanders, Brussels and Paris, and are of the late 16th and 17th century period, and they all claim for the most part a long association with the Palace. Much of the furniture, however, although antique, has no claim to its present setting.

Sun Dial

Situated in the garden a short distance to the north west of the James IV tower is an interesting sundial with a facet-head. It was made in 1633 by John Mylne, the King's Master Mason, assisted by his sons, Alexander and John. On the dial-head are carved various enrichments such as the crowned initials of Charles I, his Queen Henrietta Maria and Royal heraldic devices and badges. The sundial originally stood within a formal lay-out in the King's Privy Garden and westward of its present position.

The Fountain

The fountain in the Palace forecourt was erected by Queen Victoria and the design is based on one made for James V, which is called the "King's fountain" and occupies a position in the middle of the close at the Palace of Linlithgow. The Victorian fountain, however, lacks the spontaneous quality which the Linlithgow example presents.

The Bath House

At the north west corner of this one-time garden still stands a small building known as "Queen Mary's Bath House." It was sometimes customary in the early part of the 17th century to have small pavilions set at the corners of enclosed gardens, and these, if near a well or stream, served as a bath house; another might serve as a summer house, and oftimes a doocot claimed a suitable stance in the architectural layout of such gardens.

Saint Margaret's Well

A curious and interesting architectural feature of 15th century date is to be seen in Holyrood Park not far distant from the Palace. This structure which was formerly located near Restalrig was set up in its present position about 1856. It represents in miniature a hexagonal chamber with a stone vaulted ceiling supported by a central pier, and corresponds even in the representation of stone henching with the famous Well-house of Saint Triduana at Restalrig, which in mediaeval times was a place of pilgrimage for those seeking a cure for eye complaints.

Saint Anthony's Chapel

Half a mile eastward in Holyrood Park and situated on rising ground is the ruin of the chapel of "Saint Anthony of the Crag." This 15th century building consisted of a stone vaulted chamber of three bays used as a chapel with a tower at the west end containing dwelling rooms. The tower and chapel had gabled roofs of stone construction. Human burials have been located in the immediate vicinity of this building.

Royal Visitors

When the star of the Stuarts set for ever at Calloden, Holyroodhouse fell into disuse, except occasionally, as a royal residence. The Duke of Cumberland, having finished his punitive campaign in Scotland, lived in it for a short time in 1746, but fifty years elapsed before its doors were opened again to royalty in the person of Count d'Artois, a refugee from the French Revolution, who lived in it for four years and who later returned in 1830 as the exiled Charles X, with his son the Duc d'Angoulême and the Duchess and their son, and resided there for three years.

In 1821 George IV, the first monarch of the house of Hanover to set foot on Scottish soil, held a levee in the Palace although he did not take up residence. In 1850 Queen Victoria and Prince Albert occupied the royal apartments, and in later years often made Holyroodhouse a resting place on their way to and from Balmoral.

King Edward VII and Queen Alexandra paid their first visit to Scotland in 1903, a year after their coronation, and held a levee and a Court in the Palace, but works of repair prevented them from taking up residence.

With the accession of King George V and Queen Mary, Holyroodhouse came more frequently into use, and state visits were paid in 1911, 1914, 1920, 1923, 1927, 1931 and 1934. During their reign King George and Queen Mary took a great interest in all matters affecting the Palace, and authorised large works of redecoration and renovation. Several of the state rooms which were not completed by the original architect, Sir Wm. Bruce, were panelled in oak to harmonise with the old work, and the whole of the kitchen premises were remodelled. Many of the rooms also were appropriately refurnished under the personal direction of Queen Mary.

King George VI and Queen Elizabeth took up residence and held a series of state functions in the Palace shortly after their coronation in 1937. During the World War only occasional visits were made, but since 1945 Their Majesties have made regular visits, during which the Palace has been the scene of many picturesque ceremonies.

APPENDIX

Ancient Monuments and Historic Buildings

Many interesting ancient sites and buildings are maintained as national monuments by the Ministry of Works. At most of them specially written guidebooks or pamphlets are available, and these may also be obtained from H.M. Stationery Office at the addresses given on cover page iv. Those at present on sale or in preparation are listed below.

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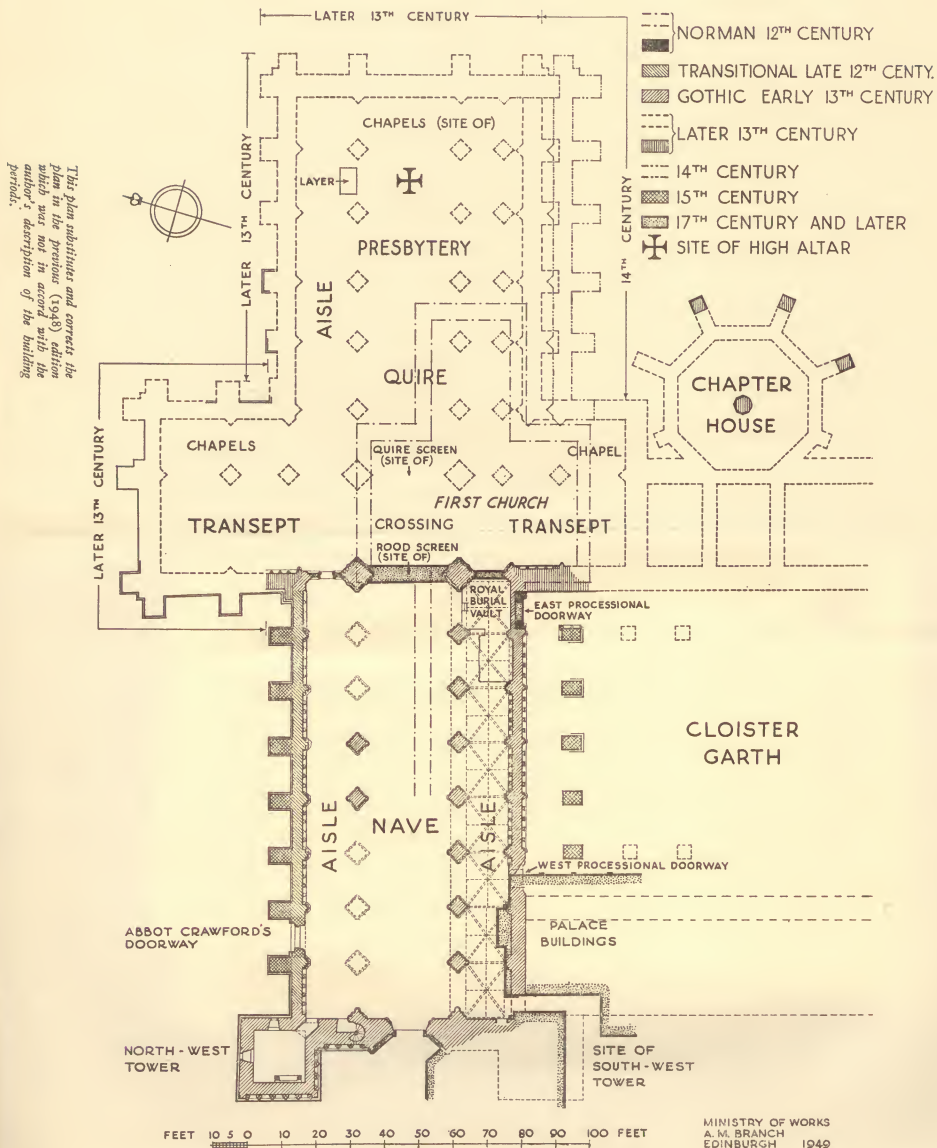
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